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THE "SIX" VERMEER TO BE SOLD

News comes from Amsterdam of the coming sale there at the galleries of Frederik Muller & Co. in early April next of one of those most rare of pictures to come to an auction room, the superior and authenticated example of Vermeer von Delft, called "The Little Street," reproduced for the first time in America on this page.

The cause of the coming sale of this remarkable work is due to the desire on the part of its owner, Jonkheer Six, of the noted Dutch family Six of picture collectors, to save for his native country, Holland, the famous canvases by Rembrandt of his ancestors, the "Burgomaster Six," the "Wife of Burgomaster Six," and other family portraits, including several by Franz Hals.

Briefly told, the story is as follows: The famous "Burgomaster Six" by Rembrandt which the family Six was so often invited to part with at unlimited offers is now forever saved for Holland. Also the "Six" portrait of the wife of the Burgomaster by Rembrandt, and a fine collection of other family portraits, including five fine Frans Hals. All these are to be made a foundation in Amsterdam and a special law to protect them is to be made by the Government. In order to make this Foundation and to secure this Government protection Jonkheer Six is obliged to sell the last of the famous treasures long owned by the Six family and which has hung for nearly 150 years on the same old nail in the Six mansion in Amsterdam.

The "Little Street" by Vermeer

This picture, 53 x 43 centimeters, has withstood all the attacks made on it in the last twenty years by international amateurs of Dutch Art, and has never been offered for sale, until now. It is considered one of the best examples of the Master and it is a simple vista of old houses, with various animated figures. The coloring is wonderful.

MET'N MUSEUM ACCESSIONS

Two important acquisitions at the Metropolitan Museum are now shown to the public, and they are a ceiling by Pinturicchio from the Palazzo del Magnifico in Siena, and a T'ang, larger than life size, Chinese pottery figure. Both were acquired before the war but have only recently been received and installed. The Pinturicchio ceiling has 22 panels so fitted together as to fill what is practically a square 22 ft. x 24½ in. and comes from the reception room of the Palazzo Petrucci, called Del Magnifico, one of the more splendid of the palaces erected in Siena in the early XVI C. The subjects of the various panels are mythological. There is a series of "triumphs" including those of Alexander, Amphitrite, Cybele, Mars, Apollo, Ceres and a warrior, possibly Julius Caesar. Other panels display gods and goddesses in traditional employments, in costumes and settings of the Renaissance. The whole effect is one of great beauty and will justify even to the layman the important place the work holds historically as a thoroughly representative piece by one of the greater painter-decorators of the Italian High Renaissance. Until 25 years ago the ceiling was considered a lost work of Pinturicchio, false wooden ceilings constructed below it having entirely concealed it from view. The palace from which this decoration comes was completed in 1509.

The pottery figure of a young saint from Ichou, now in the gallery of Buddhist sculpture, is a realistic presentment, in glazes of green and yellow and white. It is one of a series of so-called Lohan figures dating from about 900 A. D., and remarkable as being the first works of their size in glazed pottery extant. The workmanship of the entire piece, over life size as it is, is especially fine and shows the great skill of the Chinese potters at this early date.

N. Y. Watercolor Club Meeting

The annual meeting of the N. Y. Watercolor Club was held in the Fine Arts Building Monday evening last, when the election of members and officers took place. Pres't Henry B. Snell was re-elected, as also Vice-Pres't Mrs. E. N. Vanderpoel. The new treasurer is Kenneth B. How, and Alphaeus Cole becomes Secretary, succeeding Edward Volkert who served for several years. The board of control is composed of Hilda Belcher, Edward Potthast, Cullen Yates and Edward C. Y. Volkert. The new members elected are Mary T. Baldwin, F. B. Comstock, George Pearse Ennis, F. C. Frieske, Emily Groom, H. L. Hildebrandt, Harry Hoffman, Catherine W. Morris, Herman Palmer, John Sargent, Albert Sonn and H. A. Vincent.

A NEW VENUS FOUND

An A. P. cable from Rome says press despatches from northern Africa saying that Government employees have discovered in the ruins of a temple in old Cyrenaica a wonderful sculptured head which experts believe to be that of the Venus of Cyrene.

Cyrenaica, in ancient geography, was a country of northern Africa lying between the Mediterranean on the north, Marmarica on the east, the desert on the south, and Syrtis Major on the west. The town of Cyrene, lying ten miles from the Mediterranean, was founded about the year 631 B. C., and was the seat of Greek learning and culture. The modern Greenah on its site contains many antiquities. Available records do not include a "Venus of Cyrene."

Brangwyn's Missouri Murals

Frank Brangwyn has contracted to do five large murals for the Missouri State Capitol at Jefferson City, Mo. They will occupy the dome with a diameter of 31 ft. and there will be four pendants 22 ft. high by 15 ft. wide at the base and 45 ft. at the top.

ART DEALERS OPPOSE TAX

"The present French art export tax," says Director W. H. Fox of the Brooklyn Museum, "the dealers oppose strongly, for every large art dealer has a representative in Paris. The law provided that 15 per cent. tax should be put on all such works of the second class mentioned that were valued at 5,000 francs, 20 per cent. on valuations of from 5,000 to 20,000 francs, and 25 per cent. on works valued at more than 20,000 francs.

"The dealers immediately, while the law was still pending, shipped a great part of their stocks to London. The newspapers were divided on the subject. Some advocated passing the law in order to keep valuable works within France, and also to obtain the revenue tax, while others insisted that the circulation of French art treasures would be reflected in commercial lines.

"Such things as the interest created in those matters and the fact that the City of Paris gave 1,000,000 francs for the installation of a single gallery in the Petit Palais, seemed to me indicative that France is far from discouraged."

WATERCOLOR CLUB SHOW

The annual exhibition of the N. Y. Watercolor Club opens at the Fine Arts Galleries today to continue through Feb. 6. The display, on the whole, is an unusually fine one this year. It is well hung and the pictures have evidently been selected with good judgment. Some 1,100 works were submitted, a large number of them good enough to exhibit, but which had to be rejected for lack of space. The two John Sargents loaned by Victor Hecht who was presented with them by the artist, hold an honor place, albeit that they are surrounded by mediocre examples, which, while they enhance the Sargents, nevertheless have a disturbing effect. Some of the works are hung in groups, notably, a panel of interesting characteristic subjects by Frederick Friescke, sent the Club through Alexander Hudnut, and which occupy a prominent place in the first gallery. A group of Mexican and Arizona subjects by Albert Groll, will attract especial attention.

A group of four works by Olaf Olesen, made a member last year, are strong in execution, good in color and truthfully rendered. Of especial interest are his "Village Scene" and "Ferry Landing." There are two good cattle pictures by Edward Volkert, a typically interesting work by Hayley Lever, "Rockport Harbor"; a colorful and ably painted "Salting Down the Seines," by Felicie Waldo Howell, and a moving, virile composition of several figures "Fete de Saint Anne," by George Elmer Browne. Jane Peterson does herself credit in "Brilliant Sunshine," and Alphaeus Cole has a thoroughly representative example in his "Portrait of Mrs. Alphaeus Cole," "Rockhead Light" and "Todds Head" by George Pearse Ennis in their brilliancy of color, and distinct yet harmonious contrasts add distinction to the show, and Eugene Higgins' "Maternal Joy," rich and deep in tone has all the strength and feeling of his oils.

"The Lily Pond," by Alethea H. Platt, is sympathetic and decorative and there is a good work by F. MacGilvary Knowles, "On the Thames." A miniature "Portrait of Mrs. Addison Brown," by Jane Freeman is good in expression and interesting in arrangement; "Berkshire Hills," by Andrew Schwartz, soft in tone and tenderly enveloped in fine atmospheric qualities, is attractive.

"The Black Boat," by Alexander Hudnut, is an interesting composition and has good light and shade. There is an excellent flower piece by Anna Fisher and good works by Agnes Richmond, William Starkweather, H. Vance Swope, Kentaro Kato, Gordon Grant, and W. J. Quinlan. George Lawrence Nelson is well represented by a colorful work, "Duggan's Farm," good in design.

Deserved honor is given to two excellent works by the late W. H. de B. Nelson, "The Country Side," and "The Old Shack." The works were hung irrespective of the jury and accepted against the rules of the Club, in honor of the dead artist and editor. A group of four beautifully decorative pictures, high in key, simply and directly painted by Rene Clark, should not be overlooked as they are among the best in the entire display.

ANNUAL CARNEGIE DISPLAY

The twentieth annual international exhibition of paintings will be held during May and June next at the Carnegie Institute, Pittsburgh, Pa. Official reports have been received from England, Scotland and France which show that the total number of works coming from England and Scotland will be about 10 per cent. larger than last year, while the French representation will be in number about the same. Belgium, Italy, Norway, Spain and Sweden will contribute fully as many works as they did to the last international exhibition. Reports from various cities in America have not yet been completed.

This year, as heretofore, the international jury of selection and award will be elected by the votes of those contributing to the Institute's international exhibitions, and these votes will come from practically every art-producing country in the world. Gold, silver and bronze medals will be awarded with prizes of \$1,500, \$1,000, and \$500, respectively.

The English, several of whose cities have adopted a devastated French town and village, are doing their utmost toward the restoration of the Cathedral of Rheims and have organized a committee for raising funds, which includes the Dowager Queen, the Duke of Portland, the Archbishop of Canterbury and Cardinal Bourne.



THE LITTLE STREET

Vermeer von Delft

From famous Six Collection—to be sold in Amsterdam in April

ANNUAL WATERCOLOR SHOW

The annual exhibition of the American Watercolor Society will be held at the National Arts Club, Feb. 3-24. Exhibits will be received at the galleries Jan. 28 between 10 A. M. and 5 P. M. The jury of selection comprises Eliot Clark, E. Irving Couse, E. Dufner, H. Giles, H. L. Hildebrandt, H. L. Hoffman, F. C. Jones, W. S. Robinson, C. F. Ryder, E. C. Volkert. The hanging committee will be Glenn Newell, W. G. Smith and Henry B. Snell.

DE YOUNG MUSEUM COMPLETE

Mr. M. H. de Young presented to San Francisco Jan. 2, the completed De Young memorial museum in Golden Gate park. The building contains objects of art and science gathered by Mr. de Young during the last 26 years.

Carl Rungius spent the summer and autumn in Wyoming, where he painted some of his moose pictures and landscapes. At his studio, 96 Fifth Ave., he is completing two large canvases which he will exhibit during the season.

BOOKPLATES AT MUSEUM

Mr. Wm. E. Baillie, of Bridgeport, Conn., has presented his collection of some 25,000 bookplates to the Metropolitan Museum. About half are American with many Colonial examples. Of the 5,000 English plates, those of the 17th C. are of especial interest.

FRENCH ART IN DETROIT MUS'N

Albert Kahn, Detroit architect, with the advice of Myron Barlow, Detroit painter, living in France, has selected 11 French paintings for the Detroit Museum, which appropriated \$20,000 for the purpose last Spring. The examples of Monet, Sisley, Renoir, Boudin and Moret are already on view. The rest include an oil and a watercolor by Simon, a Cottet, a Menard, a Pissarro and a Henri Martin.

ART DEPT. AT ANN ARBOR

Dr. Marion LeRoy Burton, Pres't of the Univ. of Michigan, and intimate friend of DeW. Tryon and Alfred V. Churchill, plans a College of Fine Arts at Ann Arbor, where music and art will count towards a degree as at Yale, Harvard, Pa., Vassar and Smith.

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During the next two weeks the Ehrich
Galleries will exhibit a portrait of Mr. Louis
J. Reckford by Dorothy E. Vicaji, recently
arrived from London and who has, for some
years past, painted many English person-
ages. The work shows the artist's truthful
rendition of character and simplicity of hand-
ling. The canvas is said to be a good like-
ness.

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EXHIBITIONS NOW ON**Two Eminent Americans at Feragil Galleries**

Different as have been their separate pur-
poses and with a distinctly opposed vision,
the group of paintings by Albert P. Ryder
and Arthur B. Davies make one of the most
interesting combined exhibitions of the sea-
son at the Feragil Galleries, 607 Fifth Ave.,
through Jan. Contrasted as were their points
of view, both relied on an inherent quality
(the gift of imagination) to guide them in
the artistic emotions. Ryder was the dreamer
and poet, influenced by his own compelling
powers to translate on canvas his artistic
genius and, who, in concentrating on the de-
sire to pour out the promptings of his soul,
gave little heed to technical problems. No
evidence of careful drawing, color combina-
tions or properly balanced design is apparent
in his work, emotional qualities, sentiment
and the subtle messages they bring of his
communication with worlds obscure to more
material minds, make art lovers stop and
pause in awe of his ingenious methods. In
the group of nine works which cover vari-
ous periods of his career, and which have
never before been exposed publicly, there are
canvases like "Cliffs at Sunset," one of his
early works, that show his close application
to drawing and atmosphere before his imagi-
nation took rein. "Landscape Sketch" may
also be of this period. But there is "The
Story of The Cross," a gem in every respect,
and filled with a passionate appeal that stirs
the emotions as the artist was thrilled dur-
ing the years that he loved and caressed it
with his brushes. "Rosalind and Cecilia" is
another remarkable work and "Hillside and
Pool," is quite as compelling.

The work of Davies also spreads over
many phases. "Rose to Rose," was painted
long before he succumbed to present day
abstract expression. It is beautiful in color
and delightful in sentiment; "Under the Wil-
low Boughs" is later but filled with imagi-
nation, grace and poetry; "Air, Light and
Wave," "White Nudes" and "Redwood" are
of his most recent period and, while indicat-
ing his rare knowledge of drawing and
color, are yet involved, and beyond the en-
joyment of the average observer. "Breath-
ing Spring" is a beautiful nude which radi-
ates the exuberance of the season and "Flush-
ing Summer" is also a remarkable canvas.

Works by Salmagundi Presidents

All of the presidents of the Salmagundi
Club, 47 Fifth Ave., with the exceptions of
Jos. Hartley and W. Lewis Fraser are show-
ing one or more canvases at the Club gal-
leries to Jan. 28. Emil Carlsen, president
last year, holds the place of honor with his
well known "Oh Ye of Little Faith," flanked
on either side by a large landscape by F.
Ballard Williams, president from 1914 to
1919. Chas Vezin, who preceded Williams,
furnishes the end pictures to this group of
five.

It is chiefly a landscape show, Henry B.
Snell, Geo. W. Maynard, Carleton Wiggins,
Thomas Moran, Geo. Inness, Jr., and the
late F. K. M. Rehn. A. T. Van Laer, Geo.
H. McCord, Robt. C. Minor, J. Scott Hart-
ley and C. Y. Turner are the others, whose
art is characteristically represented.

Sisley at Durand-Ruel's

Some 22 oils by Alfred Sisley, French
Impressionist painter of light and air, are
shown at the Durand-Ruel Gallery, 12 East
57th St. While the work of this simple, sin-
cere and able painter, whose 59 years (1840-
1899) were those which saw the rise to fame
of such accompanying and later contempo-
raries as Monet, Pissaro and their followers,
Mary Cassatt, Mauffra, Andre, and others,
did not receive certainly in America, the
esteem and honor that was its due during
his lifetime, it has come into its own since
his death, until now no collector lover of
modern French Impressionist painting can
call his collection complete without an ex-
ample of Sisley.

Beautifully arranged and hung in the
Durand-Ruel handsome and well-lit gallery,
these 22 canvases give a joyous illuminating
effect to the large room where they are hung,
and the visitor wanders from canvas to can-
vas, with ever-growing delight in the study
of these truthful, colorful, luminous portray-
als of the artist's loved locales—chiefly the
banks of the Seine at or near Paris, in all
the changing seasons. French potagers and
farmyards, avenues or poplars, etc., Some
of the pictures, such as "Le Pont sur la
Marne," and the "St. Mammes" have the
delicacy and purity of watercolors. Others
in lower key are rich in color quality.

There is one English scene, "Hampton
Court," brilliant in sunshine and color and
most appealing. The gray-toned "Berge a
Billancourt," a winter scene, and the "St.
Mammes—Cote du Canal" are especially
notable for composition and atmosphere ef-
fect, while the "Village due Champagne au
coucher du soleil," has deep and delicious
color. The entire display will delight the
lover of Nature sympathetically portrayed
by a master brush, and one that was seem-
ingly dipped in sunlight and air.

Harold S. Phelan at City Club

A collection of recent works by Harold S.
Phelan held at the City Club during the past
fortnight, was interesting not only to the
Club members but to many art patrons and
friends of the artist as well. He is a sin-
cere student of Nature, and a natural color-
ist. His landscapes are fresh and true in
color, permeated with sentiment and his ex-
hibition showed a marked improvement in
quality.

Two Artists at Whitney Studio Club

After a cessation of exhibitions for some
weeks past, the Whitney Studio Club, 147
W. 4 St., is showing through Jan. 23, the
works of two new and presumably young
men, Karoly Fulop and Wm. Grimm. Fulop
has some 17 canvases, mostly port scenes
with reflections on the water. His work is
vigorous and his color rich. Grimm's work
is more varied and experimental, but not so
agreeable, since at times he goes in too
much for Renoir greens and pastel strokes
and at others for wooden Cezannean forms.

(Continued on Page 5)

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The annual dues of the Society of Inde-
pendent Artists this year are \$8. Members
may exhibit two paintings or graphic works
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height, including frames. Where works
are over 40 in. in either dimension, one only
may be shown. Sculptors may show four
pieces instead of two.

Early Chinese Art

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LONDON LETTER

London, Jan. 5, 1921.

The revived art of the figurine is encouraging a deal of talent of various orders, and excellent work is being done in connection with statuettes, both in pottery and porcelain. At some of the smaller galleries one frequently lights on a show devoted entirely to these small figures, which in the affection of the public are largely ousting from favor "ornaments" pure and simple. At the present moment Phoebe Stabler is showing her work at one of the Bond Street galleries, very dainty work that, rightly recognizing the limitations set by its character, limits itself for the most part to joyous little figures of children and cherubs. They have not the self-consciousness or simpering affectation that marred so much of the work done in this direction by the factories of Dresden and Bow in the days when the china shepherd and shepherdess captured the popular fancy. Mrs. Stabler brings originality and a good sense of color to bear upon her sculptures.

Gwendolen Parnell is another woman sculptress who has broken new ground with her Chelsea pottery figures. Indeed the art seems to meet with the greatest success when in the hands of the woman artist, for although there are one or two men who also produce pleasing work in this direction, it seldom has the delicacy and fineness of that which emanates from feminine fingers. Miss Parnell devotes a good deal of her time to immortalizing decorative figures from current ballets, operas and plays. Thus, some of her most charming statuettes have been inspired by the Russian Ballet and the revival of Gay's "Beggars' Opera," now running in London. So admirable are some of these that they have been acquired by the London Museum, as models of by-gone dress and fashions, as well as beautiful works of art.

Nicholson's Nude

Will the world, I wonder, ever completely get away from the notion that there is something improper about representation in nude of the female form divine? There has just terminated the most heated controversy over Nicholson's "Carlina," which the Parks Committee have now decided to purchase for the Glasgow Art Gallery by the small majority of a couple of votes. Perhaps the fact that the artist showed no little generosity in the terms which he named may even have influenced that small number! It is a curious thing that the further North one goes, the greater the prejudice against the nude in art, probably because climatic conditions being all against bareness, the idea has arisen, in consequence, that morals are opposed to it. In any case views on the matter seem more rigid in Glasgow than in London and more rigid in London than in the South Seas! Nicholson's picture was exhibited in the New English Art Club 11 years ago and is a very skillful work.

Recent Prices for Silver

Although one may take one's family plate to silversmith after silversmith with a view to raising one's income tax upon it, and will be told by one and all that everyone is stocked up with enough plate to last them for a good many years to come, one will not find that fine silver, put up at public auction, is allowed to exchange hands at any but ambitious prices. At Christie's this month a XVI Century set of Apostle spoons with St. Andrew missing, but the Master there, was bought by Messrs. Mappin for £620, while £20.10 an ounce was the rate at which a parcel-gilt cup and cover of the same period was bought by Mr. S. J. Phillips, the whole fetching £535. A James I

silver-gilt goblet at £15.10 an ounce brought in all £184 from the Messrs. Crichton. In regard to books, a XV Century Book of Hours that was once the property of John Ruskin and bears an inscription written by him to a friend, was sold at Sotheby's for £410.

In the Galleries

At the Eldar Gallery paintings and drawings by Eugène Boudin are at present shown, charming little versions of seashore and skies, seen under varying conditions of wind and weather. At the Independent Gallery, there is work, also from French artists, but of a different type. Here one sees an exhibition of work by French "modernists," among which that of Therèse Lessore plays a conspicuous part. The latter takes the French music hall as her particular study and excels in conveying the atmosphere of banality, vulgarity and ennui that invades it. Method and theme are suited to one another in masterly fashion. L. G. S.

THAT PARIS "WHISTLER"

Paris, Jan. 5, 1921.

Apropos of the disputed "Whistler" for which the Paris art dealer, M. Fiquet, paid 90,000 francs and which is unquestioningly reproduced in Duret's book on Whistler. I have interviewed M. Sassy, the artist who claims to have painted the picture in question, and which is reproduced on this page.

I found him in a pretty studio, surrounded by landscapes, presumably of the Mediterranean coast, which in no way suggested Whistler. He soon showed me the picture of a woman very much in the manner of Whistler, the "Master." This, he said, he had painted about the same time he painted the disputed still-life. Further, the model was still living and would be willing to testify that he had painted the picture and she had posed for it. (Point one) M. Sassy can and has



THE DISPUTED WHISTLER (?)

Picture given by M. Druet and the Dealer Piquet to Whistler (1859) which Artist Sassy claims he painted after 1870.

painted a la Whistler—although he never studied under him.

Then M. Sassy brought out for my inspection a still-life, resurrected only the evening before, which, however, was not particularly Whistleresque, but showed the same jug, (Point two) and finally, he produced two photographs; the first of the picture belonging to M. Fiquet, as it now appears, with two cherries obviously painted out and the second as he had painted it and as it looked until 1908, when he was in touch with its owner at that time. (Point three).

"But greatest proof of all—no other is needed, in fact," said M. Sassy,—"is the photogravure in the upper left corner. I introduced it for balance. You note that it has not been painted out in M. Fiquet's work. I painted it from a reproduction I had of Corot's, 'Goat Under Big Trees,' now in the Louvre, and painted about 1870. The 'Whistler' (?) is claimed by MM. Druet and Piquet to have been painted in 1859."

Recent donations to the Louvre comprise pictures by Poussin, Danloux and Toulouse-Lautrec, a drawing by Daumier and various Oriental antiquities.

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PARIS LETTER

Paris, Jan. 5, 1921.

The exhibition of small sketches at the American Art Association clubrooms shows how busy its members have been during their holidays, for much of the work was done during their last summer ramblings. Robt. F. Logan, however, in three out of four etchings is true to Paris, the fourth taking him not further than Chantilly; while Clarence M. Gihon devotes one of his little oils to Touraine and Brittany. From Alexander Harrison one does not expect sketchy work. This time his polished productions are on a small scale. Frieske's sketches are darker than usual, and his influence is agreeably shown on Louis Ritman. Chas. Thorndike's "White House" is one of the most striking exhibits. Gale Turnbull shows watercolors and woodblocks. Jas. W. Morrice's pochades are, as always, unique and ornamental. Eugene Paul Ullman, R. O'Connor, the Warshawskys, H. A. Webster, Polowetski, Cameron Burnside and C. Arnold Slade are all well represented. Myron C. Nutting shows how congenial are watercolor and sunlight on the Pyrenean coast to his fluent brush.

Not to include Bourdelle in a group entitled "La Sculpture Française" seems absurd. One might as well omit Rodin from a collection claiming to be representative of French sculpture ten years ago. The omission is the more surprising, since the best of the exhibitors, Jos. Bernard, Despiau and Dalou, are showing figures. Wierick exhibits a head which Rodin once called a "glorious achievement." Mlle. Poupelet, the only woman in the group, is represented by the bust of a man she had at the Salon, a decorative mask and a joyous nude female crouching, with arms outstretched as if about to swim. The only animal sculptor is the famous F. Pompon. M. Pimianta's presence in this milieu is as inexplicable as is Bour-

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give to the casting of life size, colossal and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

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Madeleine Lemaire's Anniversary Display

M. Paul Leon, Director of Fine Arts, congratulated Mme. Madeleine Lemaire, the eminent French aquarellist, at the opening of a display of her works at George Petits on the fiftieth anniversary of her artistic career. Since she was 17, Mme. Lemaire has been painting daily, even during the worst period of the war. The reputation she enjoys as a painter of flowers is comparable to that of Rosa Bonheur in her specialty. Many claim she has no equal. Certainly few artists have been so single-minded. The poet, Robt. de Montesquieu, has called her "Empress of the Roses," and Paris society has been at her feet, as in days gone by, at the feet of "Rosalba." The State has paid its tribute by naming her a Knight of the Legion of Honor and appointing her Professor at the School of Art.

Late Art News

"Remains and Memorials of the War" will henceforth claim the attention of the "Commission of Historical Documents."

An exhibition of the late Jean Baffier's peculiarly interesting sculpture is on at the Musée Galliera. Here was an artist who did not suffer but rather gained by becoming a decorator. M. C.

ART IN BELGIUM

Brussels, Jan. 5, 1921.

The public display at the Brussels Museum of Van Eyck's polyptych, restored to Belgium by Germany, has brought in 20,000 francs. This money will be used to buy a picture to replace the panels, which had been separated from them and have now been joined to the main panels.

All Brussels has been interested in the memorial exhibition of Fritz van Holder, who died last year, aged 37, 14 of whose all too short years were spent in painting portraits of Belgian celebrities: in the world of art, of letters, of politics, or of ladies well known in society. Some 249 canvases were brought together, representing, however, but a part of his life's labors.

At a display entitled "Ceux d'Aujourd'hui," Brussels had an opportunity to see some of France's best work from the Nationale and the Salon d'Automne: Guérin, Lebasque, Marval, Asselin, Fuss-Amoré, Friesz, Marquet, Bonnard, Camoin, Flandrin, and Lebourg, with that of two foreigners whose reputation in Paris has long earned semi-French citizenship for them: Diriks, the Norwegian, and Olga Boznanska, the Polish artist.

A bronze plaque by Daniel C. French, presented to the town of Strassburg by the city of Milwaukee, was unveiled Sept. 21.

The painters, Eugene Burnand, a Swiss, and Jean Veber, have been promoted in the Legion of Honor.

Pieter Van Veen, who, after his return from Europe last summer, painted landscapes at his studio at Lyme, Conn., recently sold "Glimpse of the Conn. River" and other works to collectors and museums.

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some most important appraisals.

CORRESPONDENCE

Art News Appreciated

American Art News Co.

Dear Sir: It is with distinct satisfaction
that we enclose our check for the renewal
of our subscription to the AMERICAN ART
NEWS for the year 1921. We are pleased to
re-state what we have already written pre-
viously, that we consider the AMERICAN ART
NEWS distinctly the best publication of its
kind in this country; in fact, we are not
familiar with any foreign one which is its
equal in that the news is secured promptly,
accurately, and published without editorial
bias, while the editorials are always timely
with a broad-minded view of art matters.

Wishing you the best of success for the
coming season, believe us,
Very truly,

J. & R. LAMB.

N. Y., Jan. 10, 1921.

ALBERT RYDER. By Frederic Fairchild
Sherman. Edition limited to 200 copies.
Privately printed.

It is now over three years since A. P.
Ryder died and appreciation of his work and
his place in American art continues to grow,
due largely to such enthusiasts as Frederic
Fairchild Sherman. In this rather thin, but
attractively printed volume with large type,
wide margins, profuse illustrations and card-
board back, Mr. Sherman gives not only his
own estimate of the poet and painter he so
much admires but quotes from others who
have written of him. At the end there is a
bibliography and a list of the known Ryders,
some 150 in all, and where they are to be
found. As often as not, Ryder did not sign
his pictures. The lack of signature on the
artist's canvases is usually good evidence of
their authenticity, yet the signature has been
forged on several of his genuine works.

ART WORKS AT STABLE PRICES

The art public does not seem to ap-
preciate the fact that art works through-
out all the war and post-war years, differ-
ing from all other objects of use, adorn-
ment and appointment, and save in the
rare instances of examples by Old Mas-
ters or artisans, which seldom come on
the market, and of which the output is
negligible, have not, and do not ap-
preciate in price. In other words, the
art dealers have not raised the prices of
their goods, as have their fellows in
other lines of business, and have not
been, and are not profiteers. They ask
today about the same, or even lower,
figures for their pictures, tapestries,
porcelains, art objects and furniture as
they did before the war.

With soaring markets for all other
articles, art works have remained fairly
stationary in price. Intelligent art col-
lectors have taken advantage of this
condition, and, with larger incomes, un-
til late, have profited by a stationary
art mart. Even under present condi-
tions, art works are relatively lower in
price and can be secured at little or no
advance over pre-war prices.



FRATERNITY ON THE BATTLEFIELD
Mme. Anie Mouroux
Prix de Rome Medal

A FRENCH MEDAILLISTE HERE

Mme. Anie Mouroux, of Paris, who has
recently arrived in this country to show and
practise her art as a Medalliste, one that is
not well known nor understood here, and
whose medal, "Fraternity on the Battle-
field," reproduced on this page, won for her
the much esteemed honor of the Prix de
Rome, is a graduate of the Beaux Arts and
her strong and artistic work has brought her
numerous other honors in France.

She received in 1918 an order from the
Overseas Committee of the Y. M. C. A. for
20,000 medals, and also for a medal for the
Overseas Masonic Club of Paris. Later she
executed medals of Gen. Pershing and his
little son, and meanwhile won the Prix de
Rome over five men, the only woman artist
contestant since the founding of the prize
in 1666. The work on the Prix de Rome
medal had to be done in a bare room, un-
furnished save for an iron bed, a chair and
table, called a Loge in a special building of
the Beaux Arts. Here she worked alone for
96 days, save for her models, kneading and
moulding her clay.

Later Mme. Mouroux modeled a Joan of
Arc medal, which was blessed by the Pope.
The artist has an attractive personality and
has long desired to visit America for which
country she has always had the greatest sym-
pathy. She is an accomplished draughts-
woman, and gets truthful and fine expres-
sion in her medals, which are admirable por-
traits, as well as rarely good art productions.

Modernists Disappointed

On the evening of Jan. 8 last an audience
of some 50 persons, for the most part de-
voted to "modern" art, waited on the side-
walk and steps at the Soci  t   Anonyme, Inc.,
19 E. 47th St., the appearance of Joseph
Stella, scheduled to lecture there at that
time. By 9 P. M. about 25 of the still faith-
ful quietly remained, supervised by two
policemen and attracting passersby, who
suspected an automobile accident. Mr.
Stella never appeared, nor was the waiting
and patient crowd given any explanation of
his lapse.

Mr. Germain Seligmann, son of M.
Jacques Seligmann, who came over last
October and who has recently returned
from a tour of the western cities, will sail
for Paris on La France Thursday next,
Jan. 20.

DIRECTOR FOX'S EUROPEAN TRIP

William Henry Fox has returned from a
four months' tour of Europe in the inter-
ests of the Brooklyn Museum, of which he
is director. He has arranged for the near
importation of two large and valuable col-
lections, one to become the permanent
property of the Museum and the other to be
the first American exhibition of the modern
art of Switzerland.

"One of the two objects of Mr. Fox's trip,"
says the Brooklyn Eagle, "was to claim the
art objects bequeathed to the Museum by
William H. Harriman, the former Brooklyn-
ite, who lived for 50 years and died in
Rome, Italy. Mr. Harriman, several times
a millionaire, gathered during his lifetime
one of the most varied collections of paint-
ings, sculpture and antiques in Europe.
Small portions of it were left to the Metro-
politan Museum and to the American Acad-
emy in Rome, but the major part is now
being sent from Rome to become, according
to Mr. Fox, a very substantial addition to
the importance of the Brooklyn Museum.

"It isn't possible," he said, "to place a
valuation on this collection, as collections
vary, of course, according to current taste
and demand. As a matter of fact, it has not
yet been completely cataloged. However,
the Museum is very proud to have come
into such property, and we believe that its
exhibition, not earlier than February, will be
a matter of importance in American art."

Works by Elihu Vedder

"Mr. Harriman's collection contains many
works of the American painter, Elihu Ved-
der. Mr. Harriman collected in many di-
rections, and among the bequests to the
Museum are examples of decorative art, pic-
tures, antique Italian furniture, a fine col-
lection of Venetian glass and artistic
bronzes.

The Swiss Exhibition

"The Swiss exhibition is due here about
Feb. It will mark the first time that the
Swiss Government has exported for exhibi-
tion purposes examples of their best in oil
and water color painting. Each exhibit
was chosen by a jury or contributed by in-
vitation. Following the Brooklyn exhibi-
tion it will be sent to the principal museums
and galleries throughout the country.

"The Zurich and Rome collections were
the objects for which Mr. Fox went abroad,
but during his rambles through France,
Italy, Switzerland and England he made a
few other purchases, contracted for many
more, dependent upon the action of the
trustees of the museum, and gathered nu-
merous notes regarding the artistic trend in
Western Europe.

Sargent Painting of Helleu

"While in Paris, Mr. Fox obtained one of
John S. Sargent's portraits of Paul Helleu,
now in this country, and his wife, showing
M. Helleu sketching by the side of a river.
This painting has already arrived and is now
on exhibition in the Museum. In London
he obtained several of the original drawings
of Sir Edward Poynter, former president
of the Royal Academy, and Lord Leighton,
which are on exhibition now.

French Not Discouraged

"I found in Paris," said Mr. Fox, refer-
ring to conditions abroad, "that the French
are not so discouraged and morbid over
their financial status as the papers would
have us believe. I had the idea that every-
one's worries were concentrated on the lack
of money and the help being sought from
the Allies, to the utter disregard of every-
thing else. I understood, from the reports
coming to this country, that art would re-
ceive the scantiest of attention.

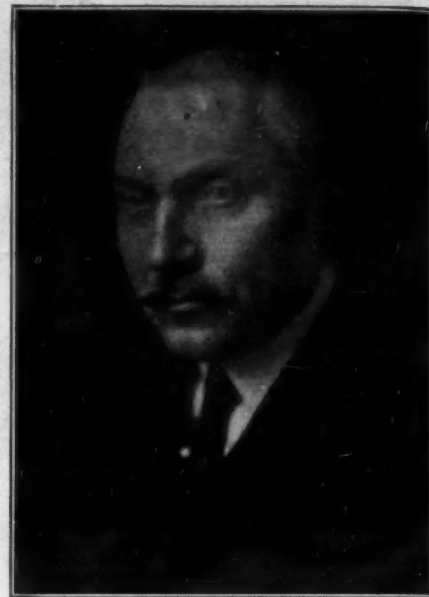
"I found a number of incidents that in-
dicated quite the contrary. For instance,
the curator of the Louvre in Paris re-
arranged the collections of paintings, the
first time such a thing has happened since
the Franco-Prussian war. What a furore
it raised! The newspapers took it up and
the editorials commented on it and people
were excited all over France. The subject
drove even the League of Nations off some
of the front pages.

"It occurred to me that people able to get
so wrought up over such an incident could
not possibly be considered irredeemably dis-
couraged.

"It happened, by the way, that some of
this rearrangement was patterned after the
Brooklyn Museum arrangement. The
curator of the Louvre was in this country,
first with the Boston and later with the
Brooklyn Museum. He got many of his
ideas from American museums. He adopt-
ed what we call the "alcove system" in
hanging the paintings, and he also used an-
other American idea, that of placing such
articles as furniture in the alcoves of period
paintings as correspond with the period, thus
creating an atmosphere. I felt that it was
quite a compliment to American directors
that their ideas should be copied in the
Louvre.

"Other incidents showed, too, that art
was still a live subject in their minds. In
September, I believe, there was a tentative
law introduced in the Senate and Chamber
of Deputies which prohibited the exporta-
tion from France of any work of art created
prior to 1830, and which provided, also, that
the exportation of the work of any artist,
dead longer than 20 years, should be the
subject of a very high tax.

OBITUARY



Henry Reinhardt

Henry Reinhardt, of Henry Reinhardt and
Son, one of the best known, most esteemed
and prominent of American art dealers, died,
aged 62, at his apartment in the Ritz-Car-
ton, Thursday morning last. He had been
ailing since November last and seriously ill
for the past month with pneumonia and com-
plications.

Mr. Reinhardt, who was born in the West,
in 1858, has been prominent in American art
circles for the past thirty-five years. He did
much to foster art culture in the West, and
his galleries in Milwaukee and Chicago were
the art centers of the West for many years,
while his Paris and N. Y. galleries were
also always popular resorts for artists and
art lovers. He was largely instrumental in
organizing and building several of the best
known Art Museums in the West, and to a
great extent and due to his efforts the
Toledo Art Museum became a reality. His
purchase for this Museum of Blakelock's
now famous painting, "Moonlight," at a
N. Y. Plaza art sale, conducted by the
American Art Ass'n., for \$20,000, did much
to bring that artist's works into their de-
served repute. When Blakelock's real con-
dition became known, Mr. Reinhardt ar-
ranged a loan exhibition of his works.

Some of the best collections of Old Masters
in this country were assembled through Mr.
Reinhardt, notably those of Messrs. Edward
D. Libbey, of Toledo, and John N. Willys,
of N. Y., and F. G. Logan, and W. W. Kim-
ball of Chicago. He also interested him-
self in the works of modern American ar-
tists, and assembled the largest group of
Innesses ever collected. This group is now
the property of the Chicago Art Institute,
through the generosity of Mr. Edward B.
Butler of that city.

Mr. Reinhardt, during the war, donated
an ambulance to the American Ambulance
Service in France, and turned over to the
French Red Cross his Paris Galleries, which
were used as a medical library. All during
the war he was an active worker in the
American Protective League, an auxiliary
of the U. S. Department of Justice.

He was a member of the Lotos, N. Y.
Athletic, and Uptown Clubs of N. Y., and of
the Toledo Club of Toledo, Ohio. Always
active in Masonic circles, he was a member
of Wisconsin Lodge, No. 13, F. & A. M.,
Ivanhoe Commandery, No. 24, and Tripoli
Temple of Milwaukee, Wis. He is survived
by a widow, and an only son, Mr. Paul Rein-
hardt, who married Miss Baumgarten, and
who now becomes the head of the firm of
Reinhardt and Co.

Franz von Defregger

Prof. Franz von Defregger, painter of his-
torical subjects, born in Ederhof in 1835,
died Jan. 3 last, in Munich.

Clifford C. Sherman

Clifford C. Sherman, 42 years old, for sev-
eral years cartoonist on the Boston Traveler
and the Journal, died Dec. 26, in Spring-
field, Ill.

Robert J. Coady

Robert J. Coady, formerly editor of The
Soil, an art magazine, died of pneumonia
Jan. 6 in his home in Brooklyn, after an ill-
ness of several weeks. Mr. Coady was born
in N. Y. in 1881. "The Soil," says the N. Y.
Sun, "which had a short but sensational car-
eer in 1917, made its editor, Mr. Coady, the
subject of much comment. Conventional art
amateurs were much shocked at articles
which insisted that the art of Charles Chap-
lin, Bert Williams and the window dressers
along Broadway was worthy of the most se-
rious study; but there can be no doubt that
the younger school of artists was much af-
fected by Mr. Coady's teachings."

Upon his return from his art studies in
Paris Mr. Coady opened an art gallery in
Washington Square, which was the first in
Greenwich Village. His latest venture was
an endeavor to found a federation of all pro-
fessional people, but this work was cut short
by his illness.

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Salmagundi's Annual Auction

The annual auction sale of small pictures by club members at the Salmagundi Club, 47 Fifth Ave., will take place on the evenings of Feb. 9, 10 and 11. Ladies are invited to be present, a decided innovation. Only one picture will be accepted from each artist member, and oils, which must be 12 x 16 or 14 x 14 in. in size, and not to be framed, since the Club will supply the frames. Watercolors, pastels and drawings must be framed with a simple moulding. Pictures should be ready Jan. 28. The exhibition will be on view Feb. 2 to 11 inclusive, Sundays and Fridays excepted, from 12 to 6 and 8 to 10 P. M. The "stag" opening reception will be on Feb. 1.

The size of canvases for the annual oil show, March 5 to 19, has been changed to 25 x 30 inches. Exhibits should be ready Feb. 26.

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EXHIBITIONS NOW ON
(Continued from Page 2)
Sextette of Artists at Milch's

Works by six of the most prominent American artists have been selected by the Milch Galleries, 108 West 57th St., for an attractive exhibition through Jan. 29. It is an exceptional show, including four examples each of such painters as George De Forest Brush, T. W. Dewing, Childe Hassam, Bruce Crane, Willard L. Metcalf and J. Francis Murphy. The last named painter shows a group of his landscapes, all painted within the past eighteen months, and the only canvases completed by him since his illness in 1919. Among these is a rare work, "The Wide Lane," with more variety of color than he usually employs with the added poetry, subtle values and fine quality typical of his art. "Autumnal Solitude" is equally good. Metcalf's landscapes describe the varied phases of the seasons, and have all the delicacy of handling, beauty of color and knowledge of Nature that have earned him his reputation. "Hudson River in Feb.—Bear Mountain," with well-painted snow, graceful hills and subtle foliage, is one of the best. "October Festival" is a glory of color and has remarkable light and shade, and "First Blossoms," gray toned and tender, is a truly poetical work.

"The Timber Road," by Bruce Crane, has beautiful atmospheric qualities and is one of the most colorful and poetic of his works. His "Mellow Autumn" is in his usual alluring vein, with depth of quality and fine values. A new picture by T. W. Dewing, "May," with moving, lyrical figures dancing on a summer lawn, whose soft, mysterious gradations of tender greens melt into a hazy sky, is an excellent example of his work, and his "Old-Fashioned Gown," with Whistler quality, is a gem. Childe Hassam is represented by "St. Patrick's Day, 1919," showing Fifth Ave. in a rainstorm. This work harks back to the artist's earlier attempts in portraying wet streets, but it must be said that it scarcely holds up with some of those more spontaneous street scenes which won him such favor in the beginning of his art career. The street has more resemblance to a deep stream than a sidewalk, and the "wetness" appears forced. He is better in "Montauk Point." The picture, however, that appears to attract most attention in the display is George De Forest Brush's "Family Group," begun many years ago and completed only within the past month. In the flowing Botticelli lines the artist so loves to employ, his remarkable draughtsmanship and rare talent for composition are emphasized. This work is the best canvas of his career. The mother, dignified and serene, occupies the centre of the picture; and she is surrounded by five of the most natural children imaginable. The canvas is six feet high by five wide.

Old Salem Doorways

Felicie Waldo Howell in her catalog to her display of "Old Salem Doorways," on at the Macbeth Galleries to Jan. 17, furnishes a sort of Baedeker to the quaint structures in that old Colonial town. Not only does she list the name of the house and their street numbers but she appends the name of the builder, the date of erection and other interesting data. In the short foreword honor is given to the "greatest wood-carver and architect" produced in the Salem post-Revolutionary school of wood carving, when Salem was a chief port of entry and shipbuilding encouraged wood carving.

The exhibit is unique and charming and recalls the "Old Washington Doorways" exhibited by the same talented painter a year or two ago. Her treatment is broad, yet details are never slighted when the beauty of the architecture is "spot lighted." To anyone who loves Colonial simplicity and dignity and for intrinsic beauty and sentimental reasons, Miss Howell's work is to be commended.

At the same galleries Chauncey F. Ryder is showing 15 landscapes, various in theme and responsive in treatment, simple yet strong canvases, admirably executed, and sympathetic in feeling and delicate in color.

Julius Rolshoven, who has been at his studio in Florence, Italy, since early last Spring, where he painted a number of figure works, returned to N. Y. last week, and for the present is at the Great Northern Hotel, W. 57 St. About Feb. 1 he will return to his Sherwood Studios.

Bartlett's First N. Y. "One-Man" Show

After painting for the last year in China Frederic C. Bartlett of Chicago, born in 1873, is showing the results of his visit to the "Flowery Kingdom" in his first N. Y. "one-man" show, now on at the Montross Galleries through Jan. 29, where he has 21 able transcripts of scenes in China. He is an unhesitating craftsman, who uses spots, straw-like streaks, smudges, uncovered canvas and even Leveresque outlining to do his bidding. In blonde pictures, like the "Marble Boat, Peking," and "Willow Tea House, Shanghai," the untouched canvas has much to do with the blending. In his "Church of Our Lady, Manila," "Soochow St." "Hongkong Harbor, Evening," and one of his theatre scenes, the effect is almost smooth. Whether he uses spots, streaks, canvas or lines depends on his subject. He is direct in attack, and all of his pictures "carry." They give a sense of substance and perspective. He has gone to the Orient and painted as an Occidental. There is no trace discernable of Eastern "art" influences. Even the pictures themselves, however satisfactory, and whatever the "local color," do not seem in the least exotic.

Henry Martyn Hoyt at Folsom's

Henry Martyn Hoyt's Memorial exhibition at the Folsom Galleries, 104 West 57th St., discloses the fact that the young artist, who died last year, aged only 33, the result of complications incurred during his two years of service overseas with the American Aviation forces, had for his foundation remarkable training in drawing and an inherent aptness for selection of subjects. His numerous etchings have precision of line, breadth and balance, and indicate his seriousness of purpose and knowledge. Light and shade were executed with decided ability. Sentiment was the keynote to his work in this mode of expression. Some of his earlier oils, like "Interior," academic in handling and fine in quality, show the influence of his study in Boston under Benson and Tarbell. His later work is more uncertain in color, and much of it shows a leaning toward the revolutionary in art. Especially poignant in this respect is "Street in France," whose simple pattern is interesting, yet whose color and line display a searching undefined attitude. "The Stripped Hatbox" has promise, and "The Mandarin Coat," brilliant in color, with deep shadow contrasts.

Twachtmans at Rehn Galleries

Difficult as it is in these times to secure choice examples of the work of John Twachtman, the Rehn Galleries, 6 W. 50 St., after much patient endeavor, have acquired five of his finest oils, which will be on view through Feb. 5. Two of the canvases are snow subjects, painted with characteristic poetry and sentiment. "Melting Snow," subtle in atmospheric qualities, and yet realistic, a canvas selected by the late J. Alden Weir at the Twachtman sale, for a friend, is one of the gems of the group, and "Snow," blowing, moving in hazy clouds, is another remarkable example. There is also a summer landscape, "Upland Pasture," rich in tonality with fine gradations of soft greens and beautiful in design. Two figure works complete the selection of oils, "In the Sunshine," a woman seated out of doors beneath shading foliage, and "In the Doorway," a typically fine example. In addition there are three pastels, all flower subjects, among them one purchased by Weir and another which was once the property of Stanford White. Altogether it is a remarkable showing and a rare opportunity for lovers of this great painter's work to enjoy some of the most beautiful of his canvases.

Sarka at Touchstone Galleries

During the past few weeks the Touchstone Galleries, 11 W. 47 St., have been exhibiting a collection of watercolors by Charles N. Sarka, all records of the artist's recent visit to Porto Rico and which exude the brilliant skies and vivid coloring of the foliage of that island. Like his oils, Mr. Sarka's watercolors reflect his strength and breadth of handling and have the clear, clean color, always one of the chief charms of his work.

At his studio, 27 W. 67 St., Ivan Olinsky is painting the portraits of four important public men. When the series is completed they may be exhibited at a N. Y. gallery.

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Caroline W. Pitkin returned late last autumn from a successful summer spent at her studio at Ogunquit, Me. She is now holding an exhibition of her season's work in the Vayana Galleries, Hartford, Conn.

At her Sherwood Studio, Zelma Baylos has recently completed a portrait of Miss Doris Koster. She also shows a group of decorative flower pieces painted last summer at Lake Mahopac. A portrait of a child and a subject picture, "Sunshine and Butterflies," are among her latest and best works.

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ARTISTS' EXHIBITION CALENDAR

American Watercolor Society, 119 E. 19 St.—Fifty-fourth annual exhibition, Feb. 3-24, National Arts Club. Exhibits received Jan. 28, 10 A. M.-5 P. M. Miniatures not accepted.

Baltimore Watercolor Club, 245 W. Biddle St., Baltimore, Md. Peabody Galleries, March 9-April 11. Work received March 1 to 3 P. M.

National Academy of Design, 215 W. 57 St.—95th annual exhibition, March 5-April 3, 1921. Works received Feb. 10, 11, from 9 A. M. to 5 P. M.

Philadelphia—Pa. Academy—116th annual exhibition, Feb. 6-Mar. 27, 1921. Works received to Jan. 17. Society of Independent Artists, 5th annual exhibition, the Waldorf-Astoria roof in Feb. Works received through Jan. 15.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Pastel portraits by A. Garfield Learned through Jan. 15.

Arden Studio, 599 Fifth Ave.—Ritual and theatrical masks. Decorative costumes by Mme. Maria Galenga of Venice, to Jan. 15. Preliminary Sketches for the War Portraits in the Metropolitan Museum, Jan. 21-Feb. 19.

Arlington Galleries, 274 Madison Ave.—Works by Robt. Vonnoh, N. A., to Jan. 22.

Babcock Galleries, 19 E. 49 St.—Paintings of the West by Chas. M. Russell, Jan. 17-29.

Brooklyn Museum—Collections of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, bronzes. Early American silver. Five murals by Mucha.

Camera Club, 121 W. 68th St. Pictorial Portraiture by Karl Tausig to Jan. 22.

City Club, 55 W. 44 St.—Portraits of women and children by various artists, Jan. 17-29.

Civic Club, 14 W. 12 St.—Paintings by teachers in N. Y. C. high schools, to Jan. 29.

Daniel Gallery, 2 W. 47 St.—Group exhibition, Lawson, Prendergast, Glackens, Henri, through Jan.

Dudensing Galleries, 45 W. 44th St.—Selected paintings by foreign and American artists, to Jan. 22.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Sisley, to Jan. 22.

Ehrlich Galleries, 707 Fifth Ave.—Paintings of the Madonna, early schools, to Jan. 15.

Feragil Gallery, 607 Fifth Ave.—Works by Arthur B. Davies and the late A. P. Ryder, through Jan.

Folsom Galleries, 104 W. 57 St.—Works by Henry M. Hoyt to Jan. 24.

Hanfstaengl Galleries, 153 W. 57 St.—Sixty etchings by Kasimir. Paintings by Ethel McAuley to Jan. 20.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—Portraits by Olive Tilton, to Jan. 22.

Hotel Majestic, Salon, Central Park W. and 72 St.—Paintings, "Marvels of the Sunrise," by J. W. Hawkins and Historical Paintings by John Ward Dunsmore.

Jewish Art Centre, 133 W. 86 St.—Work by Jewish artists in Poland, to Jan. 23.

Kennedy Galleries, 613 Fifth Ave.—Boston Etchers, Frank W. Benson, W. H. Bicknell, Sears Gallagher, F. G. Hall, Lester G. Hornby, Chas. H. Woodbury, through Jan.

Kingore Galleries, 668 Fifth Ave.—Paintings by Edith Blight Thompson, portraits by Boleslaw Jan Czedekowski, and oils by Gaston Latouche, Jan. 18-29, incl.

Macbeth Gallery, 450 Fifth Ave.—Eleventh annual exhibition of 30 paintings by 30 artists, Jan. 18-Feb. 7.

Metropolitan Museum, Central Park at E. 82 St.—Fifth Annual Industrial Exhibition, to Jan. 30, from 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. War portraits, Jan. 18-Feb. 10.

Maddowell Club, 108 W. 55 St.—Paintings by Roy Brown, Hobart Nichols, Chauncey F. Ryder, Irving R. Wiles, to Jan. 22.

Milch Galleries, 108 W. 57 St.—Paintings by Geo. de F. Brush, Bruce Crane, T. W. Dewing, Childre Hassam, Willard L. Metcalf, J. Francis Murphy.

Mussman Gallery, 144 W. 57 St.—108 W. 57 St.—Paintings by Mathilda Brownell, to Jan. 24.

Montross Gallery, 550 Fifth Ave.—Paintings of China by Frederic C. Bartlett, to Jan. 29. Wall fountain by Janet Scudder with garden setting.

Municipal Art Gallery, Washington Irving H. S. Irving Place—Eighth annual exhibition by the Association for Culture, to Feb. 28. Weekdays, 10 A. M. to 10 P. M.; Sundays, 2 to 10 P. M.

National Association of Women Painters and Sculptors, 215 W. 57 St.—Small pictures and sketches, Jan. 20-Feb. 1.

National Arts Club, 119 E. 19th St.—Members' annual exhibition, to Jan. 29.

New York Watercolor Club, 31st annual exhibition. Fine Arts Galleries, 215 W. 57 St., to Feb. 6.

N. Y. Public Library, Fifth Ave. and 42 St.—French landscape etchings of the XIX C. and after, Room 316, through Jan. The making of a Japanese print, Room 321, to Apr. 15.

Pen and Brush Club, 134 E. 19 St.—General exhibition, through Jan.

Powell Gallery, 117 W. 57 St.—Twenty American artists to Jan. 20. Portraits by J. Mortimer Lichtenauer, landscapes by Henry Davenport, Miss Marion Eldridge and Miss Caroline Mase; Sundays 3-6.

Ralston Galleries, 12 E. 48 St.—Paintings by Barbizon masters, to Jan. 22.

Rehn Galleries, 6 W. 50 St.—Paintings by John H. Twachtman, Jan. 15-Feb. 5.

Salmagundi Club, 47 Fifth Ave.—Paintings by past presidents of the club, to Jan. 28, 2 to 6 P. M. except Sun.

School of Design and Liberal Arts, 212 W. 59 St.—Lettering, Posters, Covers, Jan. 17-24.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII Cent., through Jan.

Société Anonyme, Inc., 19 E. 47 St.—Matisse, Gris, Derain, Picasso, Braque, Rivera, Gleizes, Villon. Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6. Other days except Sun., 11 to 5.30.

Touchstone Gallery, 11 W. 47 St.—Paintings by H. E. Schnackenburg, Stewart Crise, Adelaide J. Lawson, Richard F. Lahey, David Morrison, Richard Marwede, Alice Newton.

Union League Club, 3 E. 39 St.—Loan exhibition of works by J. G. Tyler, to Jan. 19.

Wanamakers, Astor Place, Belmison Galleries, Fifth Gallery, New Bldg.—Watercolors by Pierre Brissaud, colored etchings by Boutet de Monville.

E. Weyhe, 710 Lexington Ave. (between 57 & 58 Sts.)—Lithographs and aquatints by Arthur B. Davies, to Jan. 22.

Whitney Studio Club, 147 W. 4 St.—Paintings by Karoly Fulop and Wm. Grimm, to Jan. 23. 10 A. M.-10 P. M. Sundays, 3-10 P. M.

Wildenstein Galleries, 647 Fifth Ave.—Work by Hel-leu, through Jan.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Valuable paintings, Barbizon School, Old Dutch Masters and modern Dutch, French and American, collections of the late Julius E. French of Cleveland, O., the late John G. Holmes of Pittsburgh, Pa., the late Helen C. Bostwick, the late Chas. G. Roebbling, of Mrs. F. S. Smithers, N. Y. C., and others; sales Jan. 20, 21, eves. at 2:15, Plaza Ballroom. Mrs. Wm. D. Bowie collection, early American and Colonial furniture; sales Jan. 17, 18, 19, 20, afts. at 2:00. Tapestries, French and Flemish, XVI and XVII C., one Aubusson carpet, sale Jan. 21, aft. American and foreign bookplates collected by the late Dr. Henry C. Eno and literary property of late Mrs. Franklin Bartlett of N. Y. (English literature, books on art, etc.), on view Jan. 19; sales Jan. 25, 26, at 2:45. Library of the late Geo. W. Thompson, Esq., N. Y. C. (magnificent bindings, XIX C. American and French men of letters), on view Jan. 19; sales Jan. 25 at 3:15 and 8:15. Paintings and pastels (70) by Degas (Jacques Seligmann of Paris Collection), on view Jan. 22; sale Jan. 27 at 8:30, Hotel Plaza. Gothic and ancient art collected by the late Henry C. Lawrence of N. Y. C. (stained glass, textiles, carvings, etc.), on view Jan. 22; sales Jan. 27, 28, 29 at 2.

Anderson Galleries, Park Ave. and 59 St.—Books from purchases and stock of the late Geo. D. Smith, Part III; sales Jan. 20, 21, eves. Library of Herman LeRoy Edgar, Part II; sales Jan. 24, 25, at 8:15. Important collection of antique Greek and Roman marbles, etc., gathered by well-known European connoisseur (824 objects from famous collections); on view Jan. 19 to dates of sales 9 A. M.-6 P. M.; sales Jan. 26, aft., 27 aft. and eve., 28 aft. and eve. 29 aft.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave. at 25 St.—Valuable and artistic furnishings from N. Y. apts., period furniture, Italian, French, English, American, and Oriental rugs and carpets; sales, Jan. 20, 21, 22 at 2. Collection formed by Mr. T. C. Hepp of Loos, Eng., old masters and modern paintings, Italian, French, Dutch, English; sale, Jan. 21 at 8:15. Exhibitions, beginning Jan. 17, from 9 to 6.

Walpole Galleries, 10 E. 49 St.—Reader's Library from Illinois; sale Jan. 18 at 2:30. Rare Japanese color prints (692) collected by distinguished Paris connoisseur; exhibition (beginning Jan. 17) and sales (Jan. 20, 21, 22 at 8:15), large Supper Room, 3rd floor, Delmonico's, Fifth Ave. and 44 St.

Matilda Brownell at Mussman's

Matilda Brownell, individual painter of portraits, still lifes and flower pieces, is displaying a group of her works at the Mussman Galleries, 144 West 57th St., through Jan. 22. She selects her themes with evident care and with inherent good taste arranges her compositions in an entertaining and refined manner. Many of her works include Chinese porcelain figures, which she combines with flowers and fruit with artistic and interesting results. "Tang Figure," an early example of Chinese art, is arranged with an old vase, peach blossoms and urn and beads, and presented with sincere feeling in delicate, harmonious tones. "Dog Foo and Buddha-Blue and Mauve," and "Dog Foo and Brass Bowl-Blue and Mauve," are two of the largest works, rich in color and the design decorative and pleasing. "Narcissus and Chien-lung Vase," is unusual in conception and has attractive picturesque quality. "The Old Decanter," low-toned and interesting in composition, is one of the best works. "Delft and Fruit," "Chrysanthemums with Garages," "Chinese Pewter," "Peonies," and "Chinese Tile Figures—Blue and Red," are some of the most attractive canvases.

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J. E. STUART, Artist Painter

Oliver Dennet Grover of Chicago has taken a studio in the National Arts Building, where he will remain painting portraits during the next few months. Beginning Jan. 24 he will hold an exhibition of his portraits and landscapes at the Ralston Galleries.

MALCOM—MILLETT

Mrs. Thalia Westcott Millett, the artist, was married at her home in this city, Tues. aft. last, to Mr. Donald Canmore Malcom. The bride is a daughter of the late Mr. and Mrs. Robert Estling Westcott. She studied in Paris under Albert Andre and last year exhibited at Durand Ruel's her paintings of the devastated areas in France. She obtained a divorce in Paris last Spring from her first husband, Mr. Stephen Caldwell Millett.

Mr. Malcom is a son of Mrs. Howard Malcom and the late Howard Malcom and a grandson of the Rev. Dr. Charles Malcom of Newport, R. I., a graduate of Yale, and was in the U. S. Air Service.

Mr. and Mrs. Malcom will sail today on the Caronia for Algiers.

CHICAGO

Local artists are bringing in their contributions to the annual exhibition of works by Chicago artists which opens today at the Art Institute. It is to be hoped that a larger showing will be permitted than at the recent annual show of American oils, for otherwise there will be many heartaches. The annual exhibition by professional members is on at the Arts Club with a brilliant array of canvases, some 45 in number, representing nearly the entire local painter contingent. This is a "no jury and no prize" show to which, however, every artist sends his best as a matter of professional pride. It includes this year paintings, etchings and miniatures, among the latter one of President-elect Harding's mother by Magda Hueuermann. The portraits of society leaders by Mme. du Launx have also proven a great attraction at the Club during the past week, although their exhibition has not as yet been announced officially.

The Domino Ball which the Arts Club will stage Jan. 20 with the historic setting of the art gallery of the Potter Palmer mansion, is the next event of social and artistic importance, a crowning a season of similar gaieties.

In Dealers' Galleries

The galleries are featuring some interesting post-holiday exhibitions, one of the most impressive that of 18 important canvases by Chas. W. Eaton, which may be seen at J. W. Young's. The collection includes the gold medal picture from the Paris Salon and which the Luxembourg desired to acquire. They are all beautifully tonal and dignified and full of sincerity. The window display of a pine tree picture with a decorative arrangement of pine cones from the Rockies attracts much attention from passers by.

At Carson, Pirie, Scott and Co. an exhibition has been arranged of small pictures which is delightful. It includes characteristic examples of leading artists, in sizes suitable to the average apartment or small residence, all priced at attractive figures. Among its treasures are a fine Bruce Crane, a Childe Hassam, several Bruestles, an Emil Carlsen, a Victor Higgins, a Fred Grant, an Ernest Lawson and others by artists of equal note. The works of two comparatively new artists, Emily Groom and Florence Rice, are also to be remarked for their excellence.

The Forest Preserves, and the Beautiful Desplaines, in many moods, are the themes of a lovely series of watercolors which Hugo von Hofsten is exhibiting at the Bryden Galleries. Mr. von Hofsten, like many artists of Swedish extraction, is especially happy in his rendering of snow scenes. His watercolors were much admired in the collection of paintings sent to Sweden last year, by native sons, since adopted by Columbia. One notes a broadening of his style, and a loosening of technique in the present show.

The Anderson Galleries have just received a fine Inness of large dimensions and superb quality, one of his famous sunsets, of his latest period.

An exhibition of the latest work of Wilson Irvine is well arranged in the beautiful rooms of the lower floor at the galleries of M. O'Brien and Son. During the last year this artist has taken another forward stride and his present exhibition is representative of the full maturity of endowments. He paints New England like a son of the soil, with a feeling and understanding that makes an immediate appeal. "Ik. Marvel's Pasture" and "Up Beaver Creek" are two of the most notable canvases, the former for its telling effect of sunlight on the hills, contrasted with an approaching storm and the latter for the ghostly quality of the ancient Colonial mansion which recalls the "Dench House" in Harriet Beecher Stowe's "Old Town Folks."

Evelyn Marie Stuart.

BUFFALO

At the Albright Art Gallery, the superior collection of paintings loaned by R. C. and N. M. Vose of Boston, Mass., covering the ground from the old masters to the more modern schools and forming the rare collection of a well known connoisseur, is now on view.

The American School is represented by examples of such painters as Joseph Badger, Frank W. Benson, R. A. Blakelock, William M. Chase, William B. Closson, Elliott Dainfield, Charles H. Davis, Henry G. Dearth, Paul Dougherty, Daniel Garber, Wilbur D. Hamilton, Childe Hassam, William H. Keith, John La Farge, Mary L. Macomber, Herman D. Murphy, Leonard Ochtman, John H. Twachtman, J. Alden Weir, Whistler, F. Ballard Williams and John Woolaston.

The English School is represented by choice examples of Beechey, Lawrence and David Wilkie, 1785-1841; the French School by examples of Boudin, Corot, Daubigny and Monticelli (some 14 of the latter's finest works being shown); the Italian School by examples of Tiepolo; the Scotch by a work by Edward Hornel; and the Norwegian by a Fritz Thaulow. There are several Flemish Primitives, while the modern Dutch School is represented by Josef Israels, J. H. Jurren, Nicolaas Maes, Mauve, J. Z. Tromp, G. Van den Eeckhout and Cornelius Van Haarlem.

PHILADELPHIA

British Arts and Crafts exhibited at the Art Alliance under the auspices of the Arts and Crafts Guild of that institution will be on view until Jan. 25. Some of the best known craftsmen of the present day in Great Britain will be represented by examples of their work in tapestries and other weavings, jewelry, enameling, gold and silversmith's work, ivory carving, bookbinding, illuminating, embroidery, etc.

The 49th annual meeting of the Fairmount Park Art Association was held Jan. 13. Andrew Wright Crawford, Esq., secretary of the Art Jury of Phila., delivered an address on "World's Fairs and Their City Planning Salvage" and presented plans prepared for the Association by Paul Philippe Cret, Sc. D., showing the exceptional advantages of the Fairmount Parkway and Schuylkill Banks for the World's Fair to be held here in 1926.

At the monthly meeting of the Phila. Sketch Club Jan. 8 Joseph Pennell was elected pres't; Dr. A. C. Abbott vice-pres't; Frank R. Whiteside, treas.; S. C. Lomas, sec'y; E. H. Fetterolf, librarian, and a Board of six Directors was chosen. From the same date the annual exhibition of oils by the members opened. On Jan. 5 there was opened an exhibition at the Art Alliance of artistic portrait photos by Richard T. Dooner. "War Memorials, Past and Present," was the subject of a timely lecture at the University Museum on Jan. 8 by Dr. David M. Robinson, Professor of Classic Archeology, at Johns Hopkins University, and Director of the Baltimore Art Museum.

Upon invitation of the authorities of Smith College, Northampton, Mass., Wayman Adams is exhibiting a group of his works in a "one man show" at the Hillier Art Gallery of the College. Included among them are the remarkable canvases formerly exposed at the Penna. Academy, the Carnegie Institute and the National Academy Annuals, "The Conspirators" and "The Critic" containing portraits of characters of the current art movement in Phila.

Robert Vonnoh, chairman of the Jury of Selection of the coming 116th annual exhibition at the Pa. Academy, reports that he has met with the heartiest kind of response and support from the artists who are classed among the "arrivés," a statement that gives reasonable expectation that the old Academy will sustain its reputation as the locale of exhibitions of the best that is produced in contemporary American art.

Announcement has been received from Prof. Pasquale Farina, "expert" on the authorship of "Old Masters" and their restoration that he has transferred his studio from 1314 Arch Street to the Art Alliance Building, Rittenhouse Sq. Eugene Castello.

BALTIMORE

A number of important additions have recently been made to the Walters Gallery. The crowded conditions of the Italian building housing the collections continue. There has been no further weeding out since Mr. Bernhard Berenson "scrapped" the Masserenti collection of pictures, so to speak, and that sweeping process only affected one of the picture galleries. Consequently when new acquisitions are installed they are put in where they fit, not necessarily where they belong. The latest treasures exposed to the sticky Baltimore atmosphere and to the gaze of the lonely visitors who wander occasionally through the Gallery have, for the greater part, been put in two cases in the lower loggia, the cabinets filling what little available space there was left in this lovely room.

Among the more important of these works are a group of superb bronzes by Bernini (1598-1680)—"Amore Resurgam," "Deposition from the Cross" and "Apollo and Daphne." The first two are from Ravensworth Castle, Durham, as is "Milo of Croton Caught in the Oak." The other was cast by Kellar Bros., and is from the Prince Kotschoubey collection of Kiev, Russia. Another splendid bronze is "Hercules and the Erymanthian Lion," apparently of the same period, although no information concerning the sculptor is forthcoming.

Other recently installed objects of great beauty are a pair of Sevres vases on bronze mounts, by Gouthiere, from Mme. Charcot Hendry, London; "Pan Playing the Flute," a small bronze by Riccio; a XV. Century Virgin and Child in carved boxwood from the heirs of S. Hertz, London; a marble statuette by Falconet, from Mme. Melba's collection; the head of a young woman in marble, attributed to Giovanni Balaucio, and two bronze groups of three female figures, attributed to Vittorio, Venice, XVI. C. from the Charles Davis collection. There are also several majolica plaques.

The gallery has just opened its visiting season. The public is admitted every Wednesday and Saturday this month, Feb., Mar. and April.

W. W. B.

PITTSBURGH

John Covert, formerly of this city, now of N. Y. has deserted cubism for symbolism. Milan Petrovitz of the school of design, Carnegie Technical Schools, is painting a number of portraits in oil. Howard Hildebrand is painting the portrait of a member of a prominent family here. Malcolm Parcell is working on a figure picture and continues to dispose of his work as fast as he can produce it. Frank Bicknell has just finished a number of landscape compositions.

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A HANDSOME ILLUSTRATED CATALOGUE HAS BEEN PREPARED

BOSTON

An unusual and stimulating loan exhibition of architectural watercolors is on at the Rogers Buildings. It was intended primarily by Prof. William Emerson, head of the department of architecture in the Institute of Technology, to serve only as a means of instruction, education and resultant inspiration for the students of this Institution. The collection which is the result of the energy of Prof. Emerson and his committee and the generosity of Mr. Forbes of the Fogg Museum, Desmond Fitzgerald and S. A. Marx and others, is much wider in its scope. Comprising some 200 paintings, with examples of such artists as Homer, Sargent, Macknight, Janin, Ruskin and Turner, it is one of the most significant art exhibitions that Boston has seen in some time.

Three great watercolors by Winslow Homer, loaned respectively from the collections of Desmond Fitzgerald, Charles Coolidge and Mrs. R. B. Osgood strike the key note of the entire show. One among these is "The Portage," a man carrying a canoe over his head and trudging along the bank of a rushing, swirling torrent. On the opposite bank is the dark yet luminous forest painted with such style, color and bigness as no man but Homer could do. On the same wall as the Winslow Homers are a remarkable group of Sargent watercolors, one of them of the grounds surrounding a beautiful estate and another one of his Gloucester harbor boat scenes. They have those qualities of freshness, color and technical freedom which set this famed artist above and apart from his contemporaries. Not content, however, with the Sargents and the Homers the committee included seven of Mr. Fitzgerald's finest Macknights with their brilliant and high keyed colors, completing as it were a triumvirate of America's most eminent exponents in the medium of watercolor.

From the Fogg Museum are shown watercolors from their notable Ruskin and Turner collection. As good today as it ever was is a small, delicate and refined painting of a castle by Turner, "Ehrenbreitstein," painted at the height of his powers. Another gem one will remember is the drawing for "Architecture in Venice," by Ruskin, with his own notations and signature on the lower half of the drawing.

A group of ten of Joseph Linden Smith's watercolors make an impressive showing and are not in the least lost among such distinguished company. Four large paintings by the French master, Fernand Janin, loaned by Mr. S. A. Marx, are beautiful in their subtle, atmospheric quality and individual technical mode of expression.

Other significant groups which lend distinction to this extraordinary show are those by R. P. Bellows, E. H. Rankin, Lester Hornby, F. L. W. Richardson, W. T. Aldrich, Arthur J. L. Little, Philip Little, Dwight Blaney, Gaston La Touche, Leon Baskst, Florence Robinson, E. I. Williams, Susan H. Bradley, Harold B. Warren, Laura Coombs Hills, J. J. Lemondant, Edward D. Boit, Charles A. Coolidge, Archibald M. Brown, Frank J. Robinson, F. B. Hoffman, Lester Hornby, H. D. Dunham, Timothy Walsh, W. H. White, Robert Kohn and Th. Bissegger.

The Brush and Chisel Club will hold a competitive exhibition at a local gallery Feb. 7. Local artists between 21 and 35 are eligible to compete.

A group of 10 charcoal drawings by F. Hopkinson Smith are the feature of an interesting miscellaneous exhibition at Doll & Richards through Jan. 17. "When Women Talk, Venice," a group of women gossiping around a pump in an open square, one especially likes. Elsewhere in the gallery, to intrigue the visitor, are a pastel portrait by Harley Perkins; four decorative still lifes by Dorothy M. Litzinger; a beautiful statue of "Youth," in classical pose by Bessie Potter Vonnoh and Richard E. Brooks' strong head of Lincoln.

At the Milton Public Library Jane Peterson and Jean Nutting Oliver are exhibiting their recent work and at the Boston Art Club Felix Schmitt has an exhibition of his oils.

TOLEDO

Exhibits during December at the Museum included one of etchings by Arthur Heintzelman, over 100 etchings by Whistler, including a number of lithographs, and original drawings, and of some 24 Batik scarfs. This month's exhibits are of paintings and etchings by Hayley Lever and Hale, oils by Harry R. Stickroth, and a group of interior decorations.

The January exhibit at the Artkian is one of summer work by Benj. A. Cratz, done at Provincetown.

Frank Sottek.

LYNN, MASS.

The eleventh annual midwinter exhibition of oils and watercolors is on in the Lynn Public Library.

ST. PAUL

The Museum has been showing the paintings of A. G. Warshowsky and paintings by the local Artists' Society are now on for two weeks.

ART AND BOOK SALES

Combination Picture Sale

The sale of 167 carefully selected pictures, for the most part oils, from the collections of the late Julius E. French of Cleveland, O., John G. Holmes of Pittsburgh, Pa., Helen Bostwick of N. Y., and Charles G. Roebbing of Trenton, N. J., with others from the collection of Mrs. F. S. Smithers of N. Y. City and a lately deceased prominent N. Y. collector, under the auspices of the American Art Association, in the Plaza Ballroom, Thursday and Friday evenings next, Jan. 20-21, is attracting much anticipatory interest, as it will be the first picture sale of importance of the present season, and also because it may give some indication as to the probable course of the picture market in this unusual art season.

The pictures to be sold, and which are now on exhibition at the American Art Galleries, to dates of sale, have a high average of merit and should be especially attractive to collectors wishing to fill gaps in or add to their possessions, as they range through the Barbizon, early and modern Dutch, and modern French and American schools. Several of the canvases are well known as superior examples of their artists. There are good examples among the foreign works of such painters as Oswald Achenbach, Joseph Bail, B. J. Blommers, Boldini (2), Rosa Bonheur (2), Bougereau, Brueghel the elder (3), Calame, Canaletto, Casanova, Cizm (3), Chardin, Clays, Constable, Corot (2), Dagnan-Bouveret, Daubigny (2), Detaille, Diaz (5), Dieterle, Domingo, Jules Dupre (2), Flameng, E. Frere, Fromentin, Gabriel, Gerome, Grolleron, Guardi, Harpignies, Hobbema, Huet, Isabeau (2), Israels (2), Jacque (4), Jimenez, Jongkind, Knaus (2), Lancret, Lely, Le Moyne, Le Prince, L'Hermite, Madrazo, Henri Martin, Mauve, Meissonier, G. Metsu, Mettling, Meyerheim, Molenaer, Monchablon, Moreau, Neuhuys, De Neuville, Erskine Nicol (3), Offermans, Pasini, Paul Potter, Rico (3), Robie, Rousseau, Roybet (2), Schreyer (2), Alfred Stevens, Signorini, Jan Steen, Teniers the Younger, Thaulow, Troyon (3), Van der Neer, Van der Wee, Van der Velde, Van Ostade, Verboeckhoven, Vibert (2), Vollon (3), Watteau, Worms, Wouverman and Ziem.

The Americans represented are Blakelock, J. G. Brown, W. A. Coffin, Bruce Crane, W. T. Dannat, H. G. Dearth, Frank De Haven, L. P. Dessar, T. W. Dewing, Paul Dougherty, Childe Hassam, W. M. Hunt, D. Ridgway Knight, Louis Loeb, W. T. Richards, Julian Rix, G. H. Smillie, R. W. Van Boskerck, Horatio Walker, J. Alden Weir and F. Ballard Williams.

Among the features of the combined collections is the large life-size single figure, Israel's "The Shoal Fisher," exhibited at the Chicago World's Fair, a superior Jacque, two lovely Daubignys, and a fine Van Marcke.

Coming Degas Sale

The coming sale in the Plaza ballroom, Jan. 27 next, of the private collection of M. Jacques Seligmann of some 70 typical works by Degas, will be one of the most significant sale of impressionist yet held in America. The rapid increase of impressionist values in the auction rooms during the last few years has not passed unremarked, and it is now quite evident that there is the same proportionate fervor in the hearts of present-day collectors for the works of Degas, Renoir, Manet and Monet as a former generation experienced for the canvases of Corot, Daubigny, Rousseau and Diaz. These latter have not been displaced. It simply seems that new places of equal importance have been made for their successors.

The Seligmann collection was purchased from the estate of the dead artist, and as that estate was thoroughly expertized by Durand-Ruel, every piece being photographed by them, it happens that the drawings and paintings are unusually fortified by guarantees. It is not only sponsored by Durand-Ruel but by Vollard and Bernheim, Jeune & Co., who aided in the expertization.

All the interests of Degas the artist are revealed in the work. There is a long series of danseuses in all states, both in point of view of costume and in finish of drawing. Some are merely suggested. Others are carried out with great finish and precision. There are jockeys, races, milliners, and of course plenty of women *au bain*.

Among the early compositions is one of "Young Spartans at Wrestling," done in the precise style while Degas was under the influence of Ingres. A portrait of a dancer bowing her acknowledgments, for flowers, was done at the time of the famous "Danseuse" of the Luxembourg, and the most unusual Degas of all is a big work illustrating the despair of Jephthah over the fate of his daughter.

Mr. and Mrs. Julius Rolshoven have returned from their villa in Florence, where they have resided since last spring.

C. J. Barnhorn's original caste of his Madonna for St. Mary's Cathedral in Covington, Ken., has been on view at the Cincinnati Museum.

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Catalogued by **FREDERICK W. GOOKIN**



"A GAY PARTY IN THE SOUTHERN QUARTER" BY KIYONAGA

This print marks the acme of Kiyonaga's achievement.

12 Sharaku, including Drawings and Hosoye; more than 75 examples of the superb Kiyonaga; more than 100 Utamaro, distinguished for beauty and grace, line and color; Shuncho, Eishi, Eisho, Choki, Buncho, Harunobu, Primitives; rare series of Hiroshige, Hokusai, Kuniyoshi and Hokkei; Kacho or Bird and Flower Panels by Harunobu and others.

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The WALPOLE GALLERIES

WALTER S. SCOTT, Auctioneer

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Rare Japanese Print Sale

Perhaps the most important sale of Japanese Prints ever held in this country—a noted collection from France, for which Mr. Gookin has prepared the catalog—will be conducted by the Walpole Gallery in the roof gallery at Delmonico's in three sessions on the evenings of Jan. 20-22 of next week, following an exhibition Jan. 17-20.

The collection contains some 50 Kiyonaga prints of the finest quality, as many equally fine Utamaro, Koriisai, Harunobu, Choki, Tryptychs prints, ten Sharaku examples, very fine Kuniyoshi Hokusai and Hiroshige prints, while many of these have never appeared before at a public sale in America.

The collection is a famous one and many of the actual prints were reproduced to illustrate the famous "V. I. K." catalog of M. Ch. Vignier and H. Inada, the best work of reference on Japanese Color Prints.

Japanese Print Sale

Japanese prints were sold at the Anderson Galleries Jan. 7 last for a total of \$4,354. Some good examples were offered. The sales included:

Two Hiroshige triptychs; H. E. Bauer for \$105 and \$100. Quintypch, pleasure boats on Sumida River, by Yeishi; H. E. Bauer, \$120. Youth leading a pet dog, by Kiyonasu; C. V. Wheeler, \$190. The Promenade in the Rain, Toyonobu; Dr. Duell, \$90. Complete set eight prints by Hiroshige; H. E. Bauer, \$160.

On View Monday, Tuesday and Wednesday

From 9 A. M. to 6 P. M.

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TO BE SOLD Thursday, Friday and Saturday, January 20, 21 and 22. Commencing at 2 o'clock each day.

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a Collection of

Ancient and Modern Oil Paintings

of the

Early English, French, Italian and Dutch Schools

formed by

Mr. T. C. Hepp, of Looe, Cornwall, England

TO BE SOLD at Unrestricted Sale, Friday Evening, January 21st, at 8:15 WALLACE H. DAY, Auctioneer

Wiley China and Glass Sale

Old English china, lister ware and foreign glass collected by the late Charles Wiley, of East Orange, N. J., were sold at a first session at the American Art Galleries Mon. aft. for \$2,655.50.

The sales included:

Pair of Bohemian glass vases; W. W. Seaman, agent, \$80. Pair of Bohemian glass girandole candlesticks; Miss Green, \$65. Pair of Bohemian glass girandole bases; G. C. Truesdale, \$85. Portion of a French porcelain tea and coffee set; W. W. Seaman, agent, \$110. French porcelain tea and coffee set; W. W. Seaman, agent, for \$65. French porcelain tea set; W. W. Seaman, agent, \$210.

The second and concluding session Tues. aft. brought a total of \$4,279.50. The total for the sale was \$6,873.

Sales included:

Old Wedgwood ware "hound" pitcher; W. R. Hearst, \$57.50. Chinese Lowestoft porcelain child's tea set; W. Woyes, \$100. Pair Staffordshire lustered ware vases; S. Jameson, \$60. Pair Staffordshire lustered ware pitchers; W. R. Hearst, \$65. Staffordshire lustered ware pitcher; W. R. Hearst, \$10. Pair Staffordshire lustered ware bowls; Mr. Paul, \$70. Staffordshire lustered ware creamer and bowl; W. R. Hearst, \$65. Portion Hackwood lustered ware tea set; W. R. Hearst, \$90. Portion Staffordshire lustered ware tea set; W. R. Hearst, \$190. Portion Hackwood ware tea set; W. W. Seaman, agent, \$100. Staffordshire lustered ware tea set; W. R. Hearst, \$75. Portion Staffordshire lustered ware tea set; Miss Clark, \$70.

Americana Rarities Sale

At the first session of a sale of Americana rarities from the collections of Mrs. W. M. Brickner and Mrs. J. C. Wilmerding at the Anderson Galleries Mon. aft. \$6,193.05 was obtained. The second session Tues. aft. brought a total of \$10,038.75. Among the sales Tuesday were:

Early American play, Liberty in Louisiana; Dr. A. S. W. Rosenbach, \$260. Antonie Galvano's The Discoveries of the World; W. W. Cohen, \$405. Autograph letter in the third person by Button Gwinnett, "Signer"; L. Bamberger, \$1,025. John Henry Lydius, Some Reflections on the Disputes Between N. Y., New Hampshire and Col. John Henry Lydius; Dr. Rosenbach, \$320. Two Maryland Broadnotes, said to antedate the hitherto supposed first printing by eighteen years; Dr. Rosenbach, \$1,260. Brief narrative of practices of the Churches of New England; Dr. Rosenbach, \$550.

The sale closed on Wed. aft. with a grand total of \$24,946.15.

Among the sales were:

Copy Acts and Laws of His Majesty's Province of New Hampshire, printed 1771 by Daniel and Robert Fowle; Dr. A. S. W. Rosenbach, \$107.50. Copy Acts of Assembly Passed in the Province of N. Y. from 1691 to 1725, printed and sold by William Bradford in 1726; W. W. Cohen, \$130. MSS. to the Supporters and Defenders of American Freedom and Independence, in the State of N. Y., objecting to Act of the Continental Congress, passed in 1776, in favor of the Tories; Dr. Rosenbach, \$175. Laws of the State of N. Y. First to Seventh Sessions; N. Y. Statute Law Book Company, \$175. An exact abridgement of all Public Acts of Assembly of Virginia, In Force and Use, by John Mercer, printed by William Parks in 1737; Dr. Rosenbach, \$120. Ordinances passed at conference held at the Town of Richmond, Colony of Virginia, in 1775; printed by Alexander Purdie in 1775; F. W. Morris, \$155. Ordinances passed at a convention held in city of Williamsburg, Colony of Virginia, 1775; printed by Alexander Purdie, 1775; Dr. Rosenbach, \$130. Orderly book, Captain Towson, War of 1812, from August, 1813, to December, 1814; Dr. Rosenbach, \$360.

Art House Oriental Sale

(Concluded from last week)

At the fourth session, Jan. 6, of the sale of Oriental porcelains and art objects from the Art House, Inc., a total of \$18,235 was realized.

At the fifth session Jan. 7 the total was \$10,112. Among the sales were:

Dark olive gallipot; Mr. Horace, \$170. Lapis-blue gallipot; Mr. Horace, \$170. Camellia-leaf jar; Mr. Rubin, \$290. Sang-de-boeuf oviform jar; Mr. Higgs, \$220. Celadon jar; Mr. C. James, \$220. Peacock-blue gallipot; Mr. Horace, \$340. Robin's egg soufflé gallipot; Mr. Horace, \$300. Tall cylindrical club-shaped vase; R. H. Lorenz, agent, \$600. Tall powder-blue beaker; R. Moore, \$390. Lapis-blue jardiniere; L. H. Lapham, \$250. Powder-blue jardiniere; L. H. Lapham, \$160.

The sixth and last session closed Jan. 8 with a total of \$51,965, making a grand total for the sale of \$101,181. The highest price of the session was \$4,000, bid by James Anderson for a Kiang-hsi Lang-yao bottle.

Other sales were:

Clair-de-lune coupe; Parish Watson, \$700. Apple-green bottle; to James Anderson, \$1,250. Peachbloom semi-globular vase; K. Oshima, \$675. Peachbloom chrysanthemum bottle; P. Watson, \$3,600. Turquoise blue bottle; J. Langeloth, \$1,250. Pair of turquoise-blue bottles; C. Henry, \$800. Clair-de-lune bottle; W. W. Seaman, agent, \$670. Pair mirror-back beakers; W. W. Seaman, agent, \$1,100. Pair imperial palace decorated vases; P. Watson, \$920. Pair decorated vases; P. Watson, \$1,000. Pair decorated jars; P. Watson, \$1,700. Pair decorated temple jars with covers; Mr. Langeloth, \$1,800. Decorated club-shaped vase; R. Moore, \$600. Decorated club-shaped vase; Loo & Co., \$1,150. Pair of palatial peach bottles; Loo & Co., \$3,900.

Henry C. Lawrence Antiques

The collection of Gothic and other ancient art formed by the connoisseur, the late Henry C. Lawrence of this city, is to be sold by the American Art Association Jan. 2.

Mr. Horace Townsend says in the foreword to the Catalog, which he compiled: "Among American collectors of works of art the late Henry C. Lawrence occupied a most enviable position. Himself the son of a noted collector, the late Cyrus J. Lawrence, he devoted himself very largely to acquisitions in two fields, in both of which he attained what amounted to supremacy. These were the stained glass of the XIII-XV centuries, and those dishes of hammered brass which for nigh on two centuries were produced for the rest of Europe mainly in the quaint Old World city of Nuremberg."

John da Silva Sale

Antique furniture and silver art objects, porcelains, textiles, glass and paintings, from the collection of John da Silva of Greenwich, Conn., were sold at the Anderson Galleries Jan. 8 for \$10,135.50.

The highest price, \$625, was paid by F. B. Gilbert for a set of eight Queen Anne rosewood side chairs and a settee.

Among the other sales were:

Fifty-piece porcelain dinner service, late 18th C.; R. R. Rogers, \$390.
Eighty-two-piece Lowestoft porcelain dinner service; R. R. Rogers, \$210.
Large cloth of silver spread, Chino-Portuguese; A. E. Peabody, \$290.
Yellow damask spread, Italy, 17th C.; Mr. Peabody, \$100.
Large yellow damask spread; F. B. Gilbert, \$100.
Pair silver candelabra; G. Northrup, \$100.
Silver teapot, coffee pot, sugar bowl and cream pitcher; F. Baumeister, \$215.
Large silver tray; L. Elwyn, \$230.
Silver teapot, cream pitcher, sugar bowl and coffee pot; R. R. Rogers, \$230.
XVII C. ebonyized wood and rosewood cabinet; F. B. Gilbert, \$100.
Pair carved walnut chairs; A. E. Peabody, \$110.
Pair carved walnut arm chairs; Mr. Peabody, \$110.
Pair carved walnut arm chairs, F. W. Allen, \$125.
Set five small XVIII C. walnut arm chairs and settee; C. B. Falls, \$330.
Carved walnut table; George Mercer, \$175.
Set eight XVIII C. director's side chairs and settee; F. B. Gilbert, \$160.

Recent London Christie Sales

The concluding sales of early season at Christie's saw good prices given both for tapestries and porcelains. A pair of Chinese powder-blue vases in cylindrical form and decorated with famille-verte plants, went for 1,100 gns., while a pair of famille-rose cisterns of the Kien-Lung dynasty were bought by Messrs. Partridge for £588. In regard to tapestries, two oblong panels of XVII C. Brussels went to the Kent Gallery for 1,700 gns., while a Mortlake tapestry with "Autumn" for its theme, was acquired by Mr. L. Harris for 360 gns.

A Catalog of Reproductions

The AMERICAN ART NEWS reproductions of art works have from time to time had the distinction of being included in the comprehensive Library of Reproductions of Pictures and Drawings formed by Mr. Robert Witt, Vice-President of the National Art Collections Fund, and one of the Trustees of the National Gallery. A catalog has recently been issued of this valuable collection, which has generously been placed at the disposal of serious students of art for reference and consultation. The collection, which consists largely of loose photographs and cuttings from various printed publications, is arranged in an extremely simple manner under the heading of the various masters belonging to the different schools, so that reference may be made with great ease and rapidity. It is kept at Mr. Witt's private house in London.

RECENT PARIS ART SALES

Paris, Dec. 31, 1920.

Taking it all round, the big sales are not very much affected by the present serious financial crisis and are producing totals higher than might be expected. The prices of fine art works have not depreciated, for, if some of the "experts" estimates are not always attained—and they are often too ambitious—on other occasions they are surpassed. Modern furniture at the Drouot sales has fallen off 30% on the average, and this is only what might have been foreseen.

The 550,000 fr. asked for a Gobelin tapestry, "Scene de Patinage," was too high and it did not find a purchaser. Other Gobelins for which 60,000 fr. were asked rose in price, one to 89,600 fr. and another to 72,100 fr. A XVII C. tapestry found a purchaser at 45,000 fr.

The XVIII C. French painter Schall, whose pictures went for 50,000 fr. at the Bardac sale, did not do so well, and his "Jeune Femme dans un Parc" and "Fais le Beau" brought only 29,700 and 30,500 fr., respectively. At the same sale a group of three women in terra-cotta by Clodion fetched 56,000 fr.; a "Pastorale" by Boucher 16,500 fr., and the "Fair at Makarief," by de Marne, 12,700 fr.

The Alphonse Kann Sale

The first session of the Kann sale, held by M. Lair-Dubreuil, assisted by MM. Feral, Paulme and Lasquin, brought a total of 877,590 fr. The highest price, 42,300 fr., was paid for a small sketch by Prudhon, "Venus au Bain." It brought 2,200 fr. at the Alexander Dumas sale in 1893. The picture

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which brought out the most spirited bidding was a woman's portrait by Largilliere, which, valued at 15,000 fr., rose to 37,100 fr. The two Chardin still-lives did not realize expectations, as "La Raie" went for 28,100 fr. and "Les Harengs" for 29,500 fr. Though much below the valuations, these prices are six times what they were 23 years ago when at the Baron Lepic sale the pictures fetched respectively 4,000 and 4,500 fr.

A Gainsborough valued at 25,000 fr. secured 24,000 fr.; different Constables, 13,200 fr., 4,600 fr. (1,700 fr. at the Cheramy sale), and 6,000 fr. (3,600 fr. at the Cheramy sale); a man's portrait by Lawrence and also a woman's portrait by the same, 8,600 fr.; and a Romney ("The Young Mother"), 7,600 fr. Among the sculptures a maquette in terra-cotta by Anguier (XVII C.) was bought by the Louvre for 2,100 fr.; "Le Baiser de l'Amour," by Falconet, realized 12,500 fr.; a Pigalle, "L'Amour et l'Amitié," 14,000 fr. and a portrait bust of the daughter of Louis XVI in marble 14,900 fr. At the Lelong sale in 1902 these sold for 6,000 fr., although then attributed to Lemoyne.

The second session of the Kann sale, drawings and carved wood work realized a total of 509,350 fr. Some of the items were: "Nude Women Reclining," sanguine by Boucher, 18,500 fr.; Mythological group in sepia by Clodion, 10,000 fr.; "River's Bank," sepia and a watercolor, by Constable, 16,000 fr.; "Young Woman's Head," pastel by La Tour, 29,000 fr.; two gouaches, by Moureaux l'Ainé, 11,100 fr.; "Portrait of Colette de Villers," by Perronneau, 15,000 fr.; a drawing by Hubert-Robert, 14,600 fr., and "The Minuet," sanguine by Saint-Aubin, 6,700 fr. A Régence mirror fetched 24,500 fr.; a Louis XV mirror 15,000 fr.; a Louis XV stool, 16,500 fr., and a Louis XV lamp 29,000 fr.

The entire sale closed with a grand total of 2,576,800 fr. The last session was given over to bronzes and furniture. Some of the prices were as follows:

Two Louis XV barometers, ebony, marquetry, tortoise and chiselled bronze, 14,000 fr. and 10,000 fr., respectively, and pair of chimney dogs, Régence period, gilt chiselled bronze, representing Apollo and Venus, 17,000 fr.

The Beurdeley Drawings

The drawings in the Beurdeley collection, which MM. Lair-Dubreuil and Henri-Baudouin took three days to sell, brought a total of 424,775 fr.

A crayon drawing touched with watercolor, by Millet, "Les Lavandières," realized the biggest price, 32,500 fr. "Le Départ pour le Travail," also by Millet, realized 15,000 fr., and a pastel, "Nymphes couchées sous bois," an unusual subject for this artist, 5,100 fr. A study for the "Olympia" by Manet brought 5,500 fr. and a portrait of "Faure as Hamlet" by same 5,800 fr.; a watercolor by Turner ("River's Bank") brought 7,300 fr., and another by Ziem ("A Corner of the Old Port at Marseilles"), 3,690 fr. A study for the "Portrait of Mlle. Calonna" by Ricard was bought by the Louvre for 2,700 fr., as was also a landscape by Rousseau for 4,100 fr.

Sale of Rigaud Laces

The sale of Mme. Rigaud's collection of laces at George Petit's by M. Lair-Dubreuil had satisfactory results. The clou of the event was the dress and court train in silver blonde worn by the Empress Marie Louise for her Coronation. Valued at

5,000 fr., it was bought back by the heirs for 4,600 fr. for presentation to the Musée Carnavalet.

The highest prices were realized by XVIII C. Point de France and XVIII C. Point d'Argentan. A frounce 4m. x 60c. realized 31,000 fr., the valuation having been 18,000 fr. The Musée des Arts Décoratifs was an important buyer, purchasing a Point de France frounce at 20,100 fr., exactly the price asked. It gave also 30,000 fr. for a Régence frounce in Point d'Argentan for which only half that sum had been asked.

Roybet Sale's Big Total

The Roybet sale's grand total was 760,680 fr., or 150,000 fr. more than was estimated by the "experts." The bidders were warned that three of the items, considered of historic interest, would not be allowed to leave the country. It was thought that this might affect the prices, but all these works went over the estimates.

Three groups in stone and wood, representing the Madonna and Child, one Auvergne XII C., valued at 12,000 fr., fell at 20,000 fr.; the others at 40,000 fr. and 45,000 fr. A XIV C. crowned "Madonna Carrying the Infant Christ" was hotly disputed. It fell at 66,500 fr.; a small stone statue of a Holy Woman in Southern French XIV art brought 60,000 fr., and a stone group of a Virgin with the Child in her lap, Ile de France XIV C., found a purchaser at 35,000 fr. At the same sale a Renaissance dresser, XVI C. French work, was knocked down for 18,100 fr., and a XV C. South German tapestry representing "The Last Supper" went for 20,000 fr.

LATE PARIS NEWS

Paris, Jan. 5, 1921.

On leaving the exhibition of Henri Moret's works at Durand-Ruel's one cannot help thinking that this painter has never been appreciated. The Luxembourg owns only one of his pictures and that is in the garret! When impressionism had reached its culmination and had nothing new to express, filled with convictions Moret refused to try to influence art critics and led an isolated life in Brittany, making few visits to the capital. This kept him in the background compared with his less gifted confreres—Maufray, for instance—but who were more attentive to opinion and popularity.

Yet he is anything but negligible and this is well-known in the U. S. where he was introduced some 20 years ago by Durand-Ruel. Without the genius of Monet, who gives a magic to reality, Henri Moret was nevertheless a straightforward painter and a powerful observer of nature. His favorite motifs were the coast and sea of Brittany, and he was a sailor as well as a painter.

The 40 pictures brought together at this exhibition belong to the period 1901 to the year of his death, 1913. One of the finest is "La Terre de Cléden, Finistère," composed with powerful simplicity and strong, warm colors. None better than he knew how to oppose red rocks to blue sea. His color is always as fresh, and in this respect a small canvas, "Arrivée de Bateaux à Doelan," is brimming with light and air. Pictures of the islands of Groix and Ouessant, of the River Belon and the Bay of Douarnenez some fine paintings of trees, Pont-Aven in springtime, and snow scenes, well show

that he never consented to tie himself down to a formula or to repeat himself.

Some Minor Exhibitions

Upper Alsace is the theme of the pictures shown by M. George Capgras at the Galerie Allard: old streets with picturesque gables, drinking troughs and old castles, all good romantic subjects proving that the return of Alsace to France is to the advantage of artists. The coast of Provence has furnished M. Vivian Guy (Galerie Simonson) with his most successful, broadly-treated and vividly-colored aquarelles.

Late Art Notes

Claude Monet celebrated his eightieth birthday this year. Would it be possible, one wonders, to pay him some tribute which, while respecting his dislike for ostentation, would be a worthy token of regard for an artist, who is an honor to his time and country?

The painter, Albert Lebourg, now aged seventy, is not in good health. His friends hope, nevertheless, to see many a picture from him yet.

The National Museum of Stockholm has recently acquired "Le Cabaret de la Mère Anthony," by Renoir; the "Belle Irlandaise," by Courbet, and "L'Amour en Plâtre," a still-life by Cézanne.

The Hôtel Drouot is becoming too small for the demands made upon it, but whether other quarters can be found is still a question.

The Dutch Government has provided for the rebuilding of Lens, appointing two young Dutch engineers, MM. Sangster and van den Arenel. Holland has also helped in the rebuilding of Liévin.

The Austrian Government has offered a set of Gobelin tapestries from the Hofburg as surety for the loan which Austria is raising in Holland.

Among the pictures acquired by the Museum of Versailles is a portrait by Winterhalter.

The organ in the Church of St. Gervais is being repaired. It was damaged by a German shell Good Friday, 1918, when the church was crowded. It is the only church in Paris of the XVIII C. Certain portions are said to be as old even as the XVI C.

Valuable stained glass from the Cathedral of Amiens and other churches, stored at an art-glazier's in Paris, have been destroyed by fire.

The centenary of the French writer, Gustave Flaubert, author of "Madame Bovary" and "Salammbô," which falls in 1921, will be commemorated by a statue to be raised in Paris.

M. C.

Members Show at Pen and Brush

The general exhibition of the members' work is now on at The Pen and Brush Club. It is marked by much better work and fewer canvases than at the usual mid-winter display. Cecilia Beaux leads with her "Rocky Hillside." As Miss Beaux is so essentially a portrait painter, a landscape from her able brush compels attention; Maud M. Mason's "Study in Blues," and Mrs. Gottleib's "Summer" are interesting flower pieces; Sophie M. Brannan's "Late Afternoon," is a lovely sense of color and light; Ida A. Stone's "Housatonic Valley" is well executed, and Clara Fairfield Parrish's "Spring" is well composed.

Eva Brook Donley's "Courtyard, Mexico," has fine atmosphere; other good works are Katharine A. Lovell's "Rocks, Ogonquit," and "The Marginal Way," by Anna G. Price; "The Gully" and "The Harbor," by Susan Ricker Knox; "Priscilla's Birthday" (two charming child figures); Mary Allison Doull's "White Birches, Prince Edward's Island" (a lovely presentation of light and shade); Josephine Thompson's "Asters"; C. A. Pitkin's "Scudding Clouds"; Agnes Louise Symmers' "Garden, March Sun" (excellent rendering), "The Christmas Tree" and "Yellow Leaves." Kate A. Williams' landscape "Turn of the Road," Jane Pater-son's characteristic "Flowers" (lilies and tulips in a mauve jar), Marguerite Y. Larned's "Trees in Shadow" (a city backyard made interesting by bare branches silhouetted against a pink house), Carlota de la Fruteria (reminiscent of Hilda Belcher's Italian children) and "The Bridge" by Anna G. Morse, good in sentiment.

ARTISTS' NOTES

John Ward Dunsmore, who spent over two years in the U. S. Hospital Service with the rank of major, has retired and is now painting at his studio, 96 Fifth Ave. He recently completed a portrait of Col. J. H. Ford, commanding officer at Fox Hills, S. I. His exhibition of historical works at the Hotel Majestic has been extended, and it has been suggested that the works be purchased en bloc for the U. S. Government. A plan in which influential men are concerned is under way for the purchase of the works.

Granville Smith painted during the summer and autumn at his studio at Bellport, L. I. He has returned to his N. Y. studio, 96 Fifth Ave., where he recently sold two pictures.

Ossip Linde at the "Monday Coffee Talk" at the Pen and Brush Club, Jan. 3 last, gave an interesting address on "The Democratic Movement of Art in the U. S."

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